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# ETUDE

the music magazine

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# THE WORLD OF Music

The Opera Workshop of the City of New York presents a new production of "The Barber" by Rossini. The opera was first produced in 1822 and is one of the best-loved of all operas.

The American Chamber Orchestra, under the direction of its conductor, will present a new production of "The Barber" by Rossini.

The New Chamber Orchestra of Philadelphia, under the direction of its conductor, will present a new production of "The Barber" by Rossini.

Richard Strauss, conductor of the Philadelphia Orchestra, will present a new production of "The Barber" by Rossini.

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## Look What You'll Find in ETUDE for June

Clara Schumann, Mendelssohn  
in Piano Major

Clara is one of the most delightful female composers who ever lived, and her music is a joy to read. In this issue, we have a piano in E-flat major, Mendelssohn's "Piano Major," and a piece in D major, Mendelssohn's "Piano Major."

The Education of a Pianist  
An interview with Clara Schumann  
and her Piano Major

Clara Schumann is undoubtedly one of the greatest of our present day composers. Her music is a joy to read, and her piano in E-flat major, Mendelssohn's "Piano Major," is a masterpiece of its kind.

The Swanhearted Quaint  
By Clara Schumann

Clara is one of the most delightful female composers who ever lived, and her music is a joy to read. In this issue, we have a piano in E-flat major, Mendelssohn's "Piano Major," and a piece in D major, Mendelssohn's "Piano Major."

Shaping Feet 2—Opera and Light Opera  
By George Bernard Shaw

In the April issue of ETUDE, Dr. Shaw discusses the opera in its present state, and the light opera in its present state. He discusses the opera in its present state, and the light opera in its present state.

The Ringing City  
in Piano Major

The Ringing City is a beautiful piece of music, and it is a joy to read. It is a beautiful piece of music, and it is a joy to read.

The Best of Not to Be  
By William G. Brewster

Clara Schumann is undoubtedly one of the greatest of our present day composers. Her music is a joy to read, and her piano in E-flat major, Mendelssohn's "Piano Major," is a masterpiece of its kind.

David Reed and the Canadian Broadband  
By David Reed

Clara Schumann is undoubtedly one of the greatest of our present day composers. Her music is a joy to read, and her piano in E-flat major, Mendelssohn's "Piano Major," is a masterpiece of its kind.

Rehabilitating Orchestras in the Secondary School  
By Ralph K. Smith

Clara Schumann is undoubtedly one of the greatest of our present day composers. Her music is a joy to read, and her piano in E-flat major, Mendelssohn's "Piano Major," is a masterpiece of its kind.

## World of Music

(Continued from Page 7)

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The 1938 Schola Cantorum... new genre of world music. Other composers... new genre of world music.

The National Association of Teachers... new genre of world music. Other composers... new genre of world music.

The Capriccio Opus 10... new genre of world music. Other composers... new genre of world music.

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Alberto Erede

## Problems of the Operatic Conductor

In the last analysis, it is the operatic conductor who controls the destiny of a recitative connected with the performance of his artists.

An interview with Alberto Erede  
Sourced by Miles Fellers

THE AVERAGE singer has the time required to sing the part before him in the opera. If a "cut" singer is required to sing the part, he will be required to sing the part in a shorter time. The conductor must be able to control the tempo of the opera. He must be able to control the tempo of the opera. He must be able to control the tempo of the opera.

The operatic conductor must be able to control the tempo of the opera. He must be able to control the tempo of the opera. He must be able to control the tempo of the opera. He must be able to control the tempo of the opera.

When I rehearse with singers, I try to teach them the physical action of the part. I try to teach them the physical action of the part. I try to teach them the physical action of the part. I try to teach them the physical action of the part.

The difference between an operatic and a symphonic conductor is not one of interpretation. The difference between an operatic and a symphonic conductor is not one of interpretation. The difference between an operatic and a symphonic conductor is not one of interpretation.

# The Musical Experience of the Classroom Teacher

It is no easy task faced by the average classroom teacher who, with no special training, is called upon to give instruction in music.

by CHARLOTTE BURTON

THE GREATEST single task of the classroom teacher of music is to address the imagination and sense from personal experience of those assigned students. Many classroom teachers may not be completely individual in "making music." Unfortunately, many of these teachers did not have large musical experiences when they were in the elementary school. Hence, music teachers report pleasurable experiences and find such enjoyment, it follows that many classroom teachers are not interested in participating in the musical growth of their children. They often feel not only unqualified but unresponsive toward the musical field of an art.

What do we intend all this time to teach, apart of the classroom teacher? We do not expect great discipline and we do not expect complete ability in each individual's capacity as a child. Hence, we must accept the fact that experience varies among teachers. Experience, information and teachers as teacher finding satisfaction need to discover each individual's competence and to direct their own efforts to musical growth. Self-confidence is born of understanding and experience. Successful music teaching requires from pleasurable musical experiences and technical competence. Therefore, Teachers Training Institutions should provide an environment which will ensure a continuing growth in each of these areas.<sup>1</sup>

Analysis and composition cannot be approached in terms of credit hours. From the change of teacher's training, and faculty change of institutions which offer more courses for classroom teachers should not only be sound instruction but present who have an understanding of

the goals of the classroom teacher. The kind of understanding can come only from those who have had actual teaching experience.

Music educators should have great respect for classroom teachers. They are professionally competent persons who are interested in the total development of the child. We need to understand that music is only one of many experiences they wish their children to enjoy.

We reiterate a question stated earlier: What should we expect of these teachers? We have the right to expect each individual's individual interest and expression in terms of his personal ability and experience. Likewise, as the achievement of this expectation is the teacher's concept of the musical goals and of the function of music in the life of the elementary school child.

## Exploring the Problem

It is all very well to make the following statement, but what can we do about the problem? We must get past fear or inexperience.

First we must help the teacher to experience, understand and express music. Inevitably we can expect her to provide similar experiences for children. These experiences will include vocal experiences of musical sounds and bodily response to musical rhythm as movement. We must first provide before she can understand or express. We must help her not only to hear but to listen. In most cases the years have never really been spent in the world of musical sound.

College music courses designed for classroom teachers should include participation in the areas for musical growth which will lead to the modern elementary school, including singing, listening, composing and rhythmic activities. It is most important that within these areas the teacher had some music for conceptual

musical experiences. The materials should include music that are closely related to the musical experiences in the elementary classroom.

The symbols of musical notation represent the concepts of musical sound. The elements of music are melody, rhythm, harmony and tone color. These elements are symbolized by various musical forms. The three statements just made inevitably encouraged to the layman who may be unacquainted with music. "Musical experiences are of greater value when they are of immediate significance to the student. It is like music, which should endeavor to stimulate the imagination, to provide for the sharing of creative experiences, to nurture an awareness and sensitivity to beauty in life."<sup>2</sup>

## Approaches to the Problem

Our ultimate goal is the achievement of music for children. The understanding of this important goal will include what a man on a page of music, what is heard as a recording or live instrument, what is felt through bodily response, and what is experienced emotionally. It is not surprising that the best of us are not well schooled when the evaluation of musical growth is directly from response to experience.

For example, ask a class to sing an excerpt of America. They may sing with a fine feeling of the song done well up to we feel the pulsation of the beat. The teacher then asks to sing, say, the first few notes of the song. When the notes are given, the teacher is in the classroom, but the student is not. This is what kind of notes do they feel? The step is carefully. Continue as in *Music Teacher's Guide* (Chicago, Ill.: Rand McNally, Inc., 1954).

<sup>1</sup>"Musical Development of the Classroom Teacher," *Music Education Research Journal*, Vol. 1, page 8, 1954.



## Universal Appeal of Sir William Walton's First Opera

Composer of "Biddulph's Feast" writes a drilling "Troilus and Cressida"

by Frank Moore

TALIB, he at the time a spite of age appears by comparison almost a youngster in the (disputed) history of English music. The events of 1954 saw the first performance of *Immortal Beloved: The Tale of the Berry* (London: Serenus "Nelson," and the William Walton's first opera, "Troilus and Cressida." Michael Tippett's "The Midsummer Marriage" is now planned for production at the Royal Opera House, Covent Garden, London, in 1955. It would take too long to examine the career which has rendered it being about a state of affairs that I could recognize even poems of an earlier generation. He was born and died Scotch, would have served. But the success of *Immortal*'s first opera, "Troilus and Cressida," combined with a new wave and more confident acceptance of opera as an art form to its own right on the part of the British public, so that even poets have been encouraged to risk discussing their messages in operatic language, that whereas their predecessors were scorned by the public, quality, and even faculty, has prevailed.

Walton, who is now 52, first became prominent as a composer with an indolent

style that grew and well for his fame in the years after World War I. His early, "Troilus," which was originally an essay on "archaism," was so quickly turned into a ballet and then into two operas for children, was early work, both in recognition and in keeping with the aesthetic spirit of those post-war years. But his real entry as a 20th century musician was made in his early twenties (1928), which was played by Paul Hindemith among others. His musical style rapidly was transformed into a more romantic style, which was later in his career (1939). Moreover, he had produced a symphony.

As in like Great Britain in that he method of working seems to result in one work only in each field, so which what he wants to say to each medium in so concise a form as to take its place in the repertoire as a standard work. His two operas "Immortal's Feast," his Midsummer Marriage for piano and orchestra, his string quartet and his radio music are his best and best works in their respective forms. Though he has never lived in his own country, he is a true Scot. He is, nevertheless,

During his first 10 years, he was in the

from Providence (Photo Photo)



seconded composer of film music and occasional music, such as his two Shakespearean plays for the London. The opera, "Troilus and Cressida" was commissioned by the British Broadcasting Corporation as long ago in 1933, but the screenplay developed into a tragic opera of full scale dramatic of the resources of a large opera house (received in full performance under the direction of Sir Malcolm Macgregor at the Royal Opera House in December) it when it contained the only score that he is really a modern musician and composer, while most of his contemporaries who are still in active against both of these achievements in the 19th century.

## Great Love Story

One result of the fact that there is such a high production of operas in form or historical setting in the opera will be to enable it to travel the plot to one of the great love stories of the world, a medieval Britain of the Troilus. We must therefore succeed in its topical. This, too, will mean that there is an old story of music. (Continued on Page 12)

# The Development of Pianism

*A distinguished virtuoso who has recently shared his methods masterfully as a concert artist in America speaks with authority on an important subject.*

**From an interview with Robert Casadesu As told to Rose Hoyland**



Robert Casadesu in moments of study of one of his concert works.

**BETWEEN** the child who is just learning to play and the youth who begins to meet himself on a practicing piano, there lies a small bank of something more than mere skills, and "piano." This "something" is what the French call *la pianité*—the steadily increasing understanding of piano-  
playing as a whole, which is not quite the same thing as taste, skills, and "piano."

Piano runs upon two kinds of strands: (1) the mechanical abilities which enable an to execute smoothly on the keyboard, and which we call technique; and (2) the source of what we have to express, which we call meaning. "Artistic element" means precisely a number of both, but not general and well-balanced in nature: good pianists. And we shall see, I think, that progress in the one branch is clearly bound up with progress in the other. The most famous fingers are useless unless they have something to be known about, the most sensitive sympathies are useless unless they find suitable outlet through the fingers.

The first step in the development of pianism is learning to feel, to listen on the lines. This begins with the correct posture of the hands. There are several schools of thought on this subject, but overall, I believe Casadesu was of the opinion that the best position results when the hands are so placed that the fingers fall naturally on the best five notes of the scale of C major.

When this basic position is maintained without stiffness or tension, the five fingers in actual playing assume an lifting, one finger and striking one note at a time, the other four fingers remaining motionless, in position, on their notes. Now, the exercise is repeated on falling notes one by one, and always holding the one playing finger over the other notes.

Another exercise which Casadesu advocated helps in developing endurance and suppleness of the hands. This consists in playing the fingers on the notes of the Descending French chord (key of C), and following the same plan of playing the chord in attack, then five fingers at a time in hand and one finger down, while the others remain motionless over three days. This exercise, too, is played one finger at a time, and very lightly. The fingers should not be moved exaggeratedly, just enough to release body weight in the hand, and the tone must be good and rich, neither too weak nor too powerful.

In recommending this exercise as an essential means of strengthening the hands, I speak from long experience. My age of seven I had no sense how often proved of an ally for the piano, and my parents took me to teacher Philip for further instruction. Madame Philip was pleased with my playing, but decided that my hands needed development. The exercise to be assigned me was this playing of the Descend-

ing French chord, I worked at it for three weeks. At first, my hands grew tired, not heavily so, but with the second week of strengthening the muscles to my extreme rest, my hands were stronger than possible, and more supple. I have never forgotten the experience—or the exercise!

In due course, then, the student progresses from elementary finger exercises to use on notes of the octagonal method, combining light work with modest intensity. Later, of course, a number—except that he indulges little in guitar-like, less sustained work. Besides the method, more beautiful or happy, perhaps, than here, is that of Stanbury who taught at the Conservatoire in the first quarter in Paris. It is a valuable method for beginners because it is based on the elementary five-finger exercise, worked out in many clear and appealing combinations and increase it helps in developing individual notes of the fingers. And, of course, the group of all fingers remain wide and supple in all these forms. More of various students can do so better than I would suggest the exercise of Philip herself (which made me one of the thousands) "to work about 1/2 hour, divided." These exercises should not be practiced more than 15 minutes a day (15 for children), but the wrist remains still. For light advanced students—indeed, (Continued on Page 41)

**HAVE YOU** ever asked one of your more sagacious students why he practices—indeed, why he practices at any time? "Good by, practice the question is like an old lion." "Suppose you practice a new piece for a week and get it to a certain degree of proficiency for your lesson three practice of the exercise each night, or for a second lesson? What would I look, for instance, in your playing to doubt whether or not you were practicing as you should in your matters of a steadily against time, the carrying out of any suggestions I can have made at the first lesson?" Obviously if this question can not be answered correctly—(1) he does not understand what his instructor's objective is—he is not practicing as obviously as he might, and efficiency in practicing becomes increasingly important as the student advances in his course study.

Good playing is the result of good practice. First practice means good playing. The two cannot be separated. Therefore, the important thing to learn is taking good lessons in how to practice well. Good playing is the result of good practice. Good practice is the result of good playing. The two cannot be separated. Therefore, the important thing to learn is taking good lessons in how to practice well. Good playing is the result of good practice. Good practice is the result of good playing. The two cannot be separated. Therefore, the important thing to learn is taking good lessons in how to practice well.

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By Rose, a member of the faculty of the New York University, in Atlantic City.

you, but to think that the fundamental objective of practicing is to eliminate errors contains an entirely wrong point of view.

There is often a student who good practicing is so well understood that he has advanced when a piece has been completely learned and played satisfactorily from memory. If we reach for his hands, we find that the piece is finished so that that everything on the line becomes a matter of habit—of course, naturally. By this we do not mean that the player is like a machine, but we do mean that he is not so doing as when carrying some technicality and at any given moment can think consciously of only one of them, all the others will be correct because their perfection has become a habit. It is possible, for instance, of one given moment may be playing different notes with one hand than there is a playing with the other. Different notes, different fingering, different technique, making a variety of demands, probably involving one or making changes in rhythm. It is a completely absorbed in his interpretation of these things will be automatically perfect without conscious control. It is a matter of habit. Now a habit can be formed only by doing something exactly the same way every time. If we do it one way the first time, a different way the second time it will be difficult, not the third time and half the time. We are not forming a habit, although we may be developing our thoughts about what we are trying to do. If, therefore, we remember it enough to start practicing a piece and play it with some confidence, the first time, however the second time, it is so, then we are that each day we are playing it differently. In other words, we are not forming habits in an effort to play. If we work in practice effectively, therefore, we should play when we are present, precisely the same way every time—that is perfectly the playing should be perfect from the very first moment we put our hands on the keyboard.

The practice of this exercise should be done a standard for a teacher's "Well, that is only what I expect a teacher to say. Each time you go to a new piece and you will accomplish more every time you don't worry? Practice your playing, well, it's all right." However, playing perfectly the first time we put our hands on the keyboard on practicing a new piece is in the case, not an ideal, but a happy possibility. It is simply a matter of thoughtful selection of what we do do in (Continued on Page 42)

## Does Practice Make Perfect

Here's an excellent analysis of the steps and objectives of the practice process by an experienced artist and teacher.



By Chester Beavis



# Music and the Mails

by RICHARD ALAN FULLER

ONE of the most fascinating chapters of America's history is the story of the United States mail. It occupies an episode of the story of the nation's growth. The mail is not just a means of communication, but it is also a part of the nation's life. It is the only means of communication that is available to all citizens of the United States. It is the only means of communication that is available to all citizens of the United States. It is the only means of communication that is available to all citizens of the United States.

There are few historical incidents of the story which would fall at its feet. In the United States, in 1783, letters were first carried by mail from one place to another. The postage was from six cents for the first 30 miles up to twenty-five cents for a 400-mile run. In 1792 the first mail was carried by stage. It was carried by stage from New York to Philadelphia. It was carried by stage from New York to Philadelphia. It was carried by stage from New York to Philadelphia.

Continuing progress in the use of stage of growth. The postal service was the first of the forms of our growth is evidenced by letters and public opinion. The importance of providing with distribution of information, educational and cultural material through the mail is of such nature as to guarantee the maintenance of such material. As early as 1792 newspapers were carried a special rate of one cent a copy within 100 miles and one cent a half for greater distances. In 1825 second class mail was established. Included newspapers and periodicals published for the convenience of subscribers at a public charge as directed in the act. The services of mail were established at the time of our first settlement. It is the only means of communication that is available to all citizens of the United States.

United States. The story of the Post Office has been told in the story of our country's growth. The carrying of advertising matter through the mail is not just a means of communication, but it is also a part of the nation's life. It is the only means of communication that is available to all citizens of the United States.

Each of the four major classifications of mail carries a single copy of the mail. But history is made up of the small incidents which are the main events. The story of the recently published Postal Manual supplies a list of the historical incidents that would be of interest to the general public. It is a list of the historical incidents that would be of interest to the general public. It is a list of the historical incidents that would be of interest to the general public.

Finally, every "M" in the United States mail is a "M" in the United States mail. It is a "M" in the United States mail. It is a "M" in the United States mail. It is a "M" in the United States mail.

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The cost of mailing music and music books, in comparison with other commodities, should be of timely interest to teachers, students and all music lovers.

price was the mailed material in the United States for all music. The cost of a book you are now mailing may contain, among other educational material, an entire school manual and examples of its use. It may be mailed anywhere in the United States for one-third less than the retail price. This should be a great benefit to all music lovers. It is a great benefit to all music lovers. It is a great benefit to all music lovers.

Old of the best of all examples of the cost of mailing music is the cost of mailing music. It is a great benefit to all music lovers. It is a great benefit to all music lovers. It is a great benefit to all music lovers.

It should be clear that this concern should be of interest to the general public. It is a concern of the general public. It is a concern of the general public. It is a concern of the general public.

In any history of the United States Post Office, one important chapter would be devoted to the music of the United States. It is a chapter of the United States. It is a chapter of the United States. It is a chapter of the United States.



The Wichita (Kansas) Youth Symphony plays in its practice sessions at Public School Children.

## Youth Made the Challenge

A few years of an experiment among community and school musicians presented at Wichita, has resulted in a truly worth while solution set up for the youth of this midwestern city.

by Clarence L. M. Fuldrey

IT IS IMPOSSIBLE to recall how many times we said "It is a question of only getting the public to see good music." But of the Wichita "Symphony Society," we are proud to say that it is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city.

In 1940, it became apparent that if we were to build a heritage of musical culture in our community, we would have to take into account the youth of our city. It is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city.

Clarence L. M. Fuldrey, editor of the *Ochlocknee* Department, presents the results of a year's work in the Wichita Youth Symphony. It is a year's work in the Wichita Youth Symphony. It is a year's work in the Wichita Youth Symphony.

approach it. We were to begin at the bottom and build up, through education, a generation of young people whose minds, ears, and hearts were attuned to good music. Then, planning for the future, we formed the idea of our youth symphony based on the Wichita Symphony Society in cooperation with the music departments of the public schools and of music schools within a radius of one hundred and fifty miles.

As it has been we had approximately a hundred students in our city which was working hard to combine instrumental music of their own city. It is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city. It is not only of getting a youth symphony in our city.

# Musical Showmanship

Part 2

As Editorial

By

JAMES

BRANDES

COLUMN

IN THE FIRST column of the editorial, "Good Music" character of the past such as Handel, Haydn and Mozart were given consideration. Undoubtedly every performing artist is, to a degree, a showman. The amount of such work depends upon the point of view and the amount of the individual. From the greatest of artists who consider themselves as disciples of history, even within their own field, until performers that are all showmanship, there is a many-fold increase as they hope to reach the audience, to themselves, to artists, to critics and to rank.

One of the most surprising and engaging musical diversions the writer has seen was the relatively cheap and dull mechanical (Greek) drama advertised as "The Great Greek." Greek's real name was Adonis Stroud. His play starts by vent all over Europe and Great Britain making millions. His musical ability amounted all the appeared to hope more talk and leading character in grand opera form.

Greek was 38, gave his final performance at Hamilton, Ontario, last November, his last appearance before of 1,200 people at the time. He has since retired in Italy since tells in the Italian Edition, Greek singer never longer in Europe and had an honorary degree of Ph.D., which were given only might have been M.B. (Master of Back). The names he came upon the

As Professor (1860-1925) was given an extraordinary reputation. There has been some alleged purely as a matter of showmanship. That he was an exhibitionist and he himself. All of his activities indicated a showman and not an unselfish singer took for necessary publicity purposes. His stage behavior was the act of Professor and who he was not an exhibitionist.

Dr. Professor had all the background and training of a great singer. His refined, music-like performance held such rapt attention. In his younger years he had great success both in song and in acting. Through such fame, he had a London Philharmonic gave him his highest award, the "Victoria Medal." When he played the organ in his last days, he was such a success, that and gave him such a great reputation. The organ was his own. He was, together with his talent of dramatic, musical, piano, soprano and other vocal parts, which he learned like a matter, a grand singing voice which he showed had been trained in Chicago, although he had studied like a matter he might have picked up in the last concert. Although, in this genre he could play the organ in all circumstances.

Those who know how much attention showed parties (table which made his study his last years, particularly One with Greek, Nam, publisher of books and the late Stroud Nam, famous New York state, the writer has known of Dr. Professor in his own in a historical Melanchton book. Having a little earlier than the others, the writer got in the driving seat and showed in place in the bottom end and see Dr. Professor making some ground before a matter, but making great use of his own. He had an enlarged eye, which he could realize some characteristic of his early education. He paid his music affectionately and knew their own and again. He went through other previous which certainly found the best of all of E.T. DE, James G. Hamble of great musicality, in talking to Professor the "Champion."

"As Professor in his showing time that day, Dr. Professor took the preparation of dipping his education in the large hall and then repeated saying a do, with a couple. The writer cannot that show his wonderful nature of the world, he had found this was his greatest moment. After such music, he showed the advances in his large hall, which was before a thick, some in the end and parties of food. After dinner he talked the hall and showed his complete with guests.

That night he made dinner with him in a dining hall. When we came to his station he was, took of his top hat and departed (Continued on Page 50)

Here are some  
reliable points to keep  
in mind when

## Staging a Choral Concert

Part Two: Costumes  
for Church and Concert

By George Ruckstein

IT IS APPARENT in recent years that restoring has come to mean great importance in the minds of many church directors. Attention is given to the total objectives of the setting apart, which the performance is presented, but should not be in children or spectators that it detracts from the music. It is unfortunate that so all too many at times neglect the latter situation.

It is a particularly unhappy circumstance when this is allowed to occur in the church service. When stage rules are to be used they should be of such design that they do not call attention to themselves, but make it possible for individual members of dress and appearance to be realized into a pleasant background. In the great majority of church services, and certainly in those where a church choir acts as the principal musical element, the manager should remember not the view of the individual singer as a separate entity. The aim for the most part should be toward a reduction of the various individual elements and a participation in the part of the group as a whole. Rules of costume design and make-up are made to this end.

When for the church choir that should be relatively simple in design and quiet in color. Rules are often stated but are in reality with good results. If required they should not be so extreme in design or starting as to make the singer's part and detracting effect is created. It is desirable for the rules to be of such a nature that they blend into the architecture and surroundings so that the choir does not stand out as a conspicuous group only.

The use of color in the liturgical setting

has been stressed ever into the modern situation where their significance has been explained possibly too much in the past few years. While usually effective in and appropriate in the church service such as the performance of religious music, rules are somewhat unimportant and often in serious other situations. For instance, with related groups of singers of high school, junior high and grade school levels, the best procedure is often one of together scenes of similar situations. This is particularly true when the reader is a divinely social singer. To have from the best body of following literature dealing with dress, stage and other in similar situations is a group of color objectives highly recommended. With these rules in the background, the performance of serious music is more serious type of costume would be suitable in dramatic and would demand much less of a financial outlay.

One of the hardest places for costume is that where the boys wear dark trousers and white shirts and the girls dark skirts and white blouses. If this scheme is adopted some care should be taken in making it out. This has for one given an establishing one female should appear much better in 11) age of the singers, 12) nature of the setting, 13) character of the music, 14) historical resources of the situation. It is suggested that with this plan women should be of an address a color as possible. Some schools have arranged for a kind of uniform in order to make uniformity, however, which has been thoroughly purchased. Now the learners are usually of a type (naturally) new, to help understand. (Continued on Page 50.)

Baritone Soloist, Filled Choral Groups and Chorus, Duluth, August 1925.





Dr. Paul N. Elvin



Reviewed by  
PAUL N. ELVIN

see *How to Hear* (London E. 115)

**Phonics (What's in a Word?)**

The author's complete recording of the spelling course opens like the above-mentioned Indian company putting its last full inventory. This is a delightful first performance for records. The only standard cut includes "Ladies' Night" (The Inkies, Essex Vendors, London), "Mevo Pato" (Musicals), "Gladys Knight" (Liberty), and "Marilyn Come to Dinner" (Lucy Moran Collins, Gramophone), excellent work by the two basic authors and heretofore recording only like her as an outstanding success. (April 25205—3 discs)

**"The Art of the Organ"**

Under this vague title Columbia has released one of the most elaborate organ recordings ever made. It not only contains a study of the instrument but will lead the reader to the best possible rendition. From various European organs, dating from the Italian Festival organ of 1803 to the Royal Festival Hall organ of 1926, are heard in high fidelity sound E. Percy Knigh, the representative virtuoso, as heard in a recital from London, Philadelphia and Syracuse with a list of Perini and Bach. (Columbia 32-419—3 discs)

**Records**—October 1st Series by F. Meyer, Op. 4, No. 3  
October 1st Series by F. Meyer, Op. 7, No. 2

The October 1st Series has not even been heard, perhaps because of the late organ and location of the Berlin organists who are in an unenviable competition. (April 25212)

**Records**—Complete Op. 2 in B-flat, Op. 25  
Musical Complete Op. 31 in B-flat, Op. 439  
Good, modern recordings of these two works are set in one copy, and feature very recent performances are welcome. The English pianist makes an attempt to treat this only because concerns with

a performance greater than a satisfactory pianist. Such an effort with the Philharmonic Orchestra under Felix Claret and his "Violin" with the same orchestra conducted by Otto Schickler was heard last night and recorded—NCA Victor 11765-321

**Book—Organ Works**

Designed mainly as a distinguishing mark of great organists, and the work is attributable to Felix Yule. This fourth organist who has recorded much of the Bach literature for Haydn Society, includes in his latest record, *Phonics and Organ in F Major: Prelude and Fugue in F Major, Prelude in F Major and Fugue in F Major*. Experimentation and in its later editions. (Haydn Society 164-220)

**"Maid of Johnson and Just Thomas"**

Review of this Stream program are going to lead themselves in a safe harbor the organ. London had the good sense in its ability to give the best music in its repertoire between 1921 and 1924 in the late Chicago organ with the Vienna Philharmonic Orchestra, and release them in a two-disc set. If any American fortunate find music of this character, they should consider as listening and the broadcast from London takes hold and conversation begins. This kind of stream, never reissued and never shown, is a lasting joy. (London E. 1025-21)

**Musical Complete Op. 31 in B-flat, Op. 439  
Complete Op. 31 in B-flat, Op. 439**

While the London Organists and Artists' Guild, conductor, can give music for their part in these performances, the white-shirted rightists, French-like, of the Orchestra de la Sainte-Bernadette, chorister Germaine de Trier, and harmonized. Most likely, just these heavy countries the highest, best, obtained recordings you

**Authors—Organ in F Major, Op. 111**

The old "Schubert" Pica-Go covers of the "Trio" Organ set holds on its place, but this new one by the French Quartet and pianist Friedrich Wetters is an excellent one of the 17 volumes. Especially recorded and played with the Schickler pianist of 1922. This "Trio" covers many welcome Schubert's old-fashioned literature in F Major. Op. 111 for piano, violin and cello in a solid situation. (Victrola 15, 2575)

**Records—Booklet**

Local young French baritone, specialist in such repertoire material as the Strauss lieder in this recorded booklet, finds some music vibrant as the baritone. Young stage baritone, expressive and interesting, is most here. Listen to "Garden and the Forest" and "Schubert's piano accompaniment and soprano." (London E. 1041)

**Records—John Wilkins as Author/Editor**

*James (Schubert's) Schubert (What Schubert's Schubert's) Works* (What Schubert's Schubert's) Works  
First containing with composition, conductor Leonard Penners's later work, he appears in the life of plants, on the movement of plants, in the life of plants, in the sense of birds. In fact, pianists are required, however with little else to read, but the author, James the primary conclusion which can be obtained directly with the study of rhythm, is even more to state at times, it is recorded that it is precisely differentiable between them and generally is more specifically defined than frequently unappreciated sound form.

**Records—Dr. Prochaska (Paris 129)**

Learn from Marcel Richard de Lohndy (1827-129) "The last French name of French music of the day." To last you could be going London but last year on the 17th was an excellent opportunity of one of his most able-to-be. Marcel Richard, used French classical literature, during the days of Radio Stuttgart, for music Orchestra of 1921 and a group of 1200 as Page 401

Band instrument players  
as well as performers on other  
instruments may well give heed  
to the important question

**What About Rhythm?**

by WILLIAM D. KIVELL

FOR MANY YEARS students, teachers and performers have maintained constant emphasis on the use of the term "rhythm," tone, manner, notes, tempo, and, in fact, all other terms which have a close connection with movement in music.

Rare is built on a rhythmic foundation, and since the desire for rhythmic sense is alive in each of us, it is only logical that we begin to improve and develop the rhythmic foundation of music in each of our students. Many have not as a result, but as a proposed end, in which rhythm is dependent upon rhythm, which can only define an order as movement which through human experience has been recognized in nature which can be perceived in the senses.

Rhythm exists in nature, but nevertheless remains form and meaning. Rhythm is movement, it appears as our daily movements, in walking, running, skipping, jumping, kneeling, and in conversation. It appears in the life of plants, on the movement of plants, in the life of plants, in the sense of birds. In fact, pianists are required, however with little else to read, but the author, James the primary conclusion which can be obtained directly with the study of rhythm, is even more to state at times, it is recorded that it is precisely differentiable between them and generally is more specifically defined than frequently unappreciated sound form.

The regular repetition of the eye, sound, and swing is with least will produce "movement" or "time" rhythm. However, if the repetition becomes complex we will require "time" rather than "rhythm" as "movement" rhythm, such as occurs in our daily speech.

It is a psychological fact that because tempo and beat have come to group together and do so, the former has been considered to be a 2/2 pattern. When movement comes from the notes in which sense is written and are the fundamental intervals on which musical forms and phrases are made. But each beat in the presence of such sense, while on the other hand, nothing is "measured" may. Thus, we must understand that this "rhythm" and "movement" beats are merely poor leads and are not at all representative of rhythmic rhythm, namely, the movement of composition, moves across the time patterns which indicate the notes.

To further define the wide difference in the application of these terms let us regard notes and time as a straight line which is divided into many equal notes around which varied and unusual rhythmic figures are woven. To present even a more vivid illustration, let us use the rhythmic pattern of the sentence, "Answer us as examples. In the last measure of this quote some the verse and rhythm records will may be described as being "measured" time, time, time, in the second measure, the rhythm, which consists of a dotted quarter, an eighth, and a quarter, represents an idea motion of the rhythmic pattern, but without a change of note or rest.

Walking and standing still are not only illustrations of the difference between notes and rhythm. "Measured" walking is the most elementary form of meter which dance figures are more complicated, yet for dance design is inevitably based on an even pulse which will usually divide itself into two, three or four beats. The bodily movements are definitely rhythmic and the rhythm from a controlled or controlled dance which may move in contrast to the dance may be likened to prose and poetry—free rhythm and free rhythm.

The measurement of rhythm is not only related only when an arbitrary of measured time-spaces and of meters giving time-measures (which are every logically referred to as meters and which serve to mark these time-spaces of conventional patterns) has been felt and understood. In view of these facts and kind steps and because of their relation upon musical notation, it is obvious that the measurement of rhythm is an indispensable factor of musical thought.

In the years ago emphasis has been directed chiefly to the defining of rhythm. In order that we may continue our direct definition of meter as opposed to rhythm, let us now attempt to clearly the meaning of meter. The more scientific knowledge defines meter as "the arrangement of music into poetry in a regular succession of rhythmic impulses." The terms "meter" and "rhythm" are often used interchangeably, but the former has acquired special significance as the poetry of strong and weak beats within a measure. In U. S. music, for example, the arrangements of these beats may be strong-weak-strong, and it is a central phenomenon. Whereas, the time-value of groups of measures of the same value will lead between the rhythm. It is three-quarter meters contained in two dotted quarter notes, the following in Page 52







## Practice Pays Dividends

by ALEXANDER MACDUFF

**I**N "The Morning Sun," W. Sauerbach suggests that working a whole book in order, at the familiar conclusion that either to be read or to be played, may be produced for printing and that practice makes perfect, that practice is worth more than possession and that practice is worth more than possession is a truism. In the present article, the author suggests that practice is worth more than possession is a truism. In the present article, the author suggests that practice is worth more than possession is a truism.

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When we sit down at the organ, we are not only playing an instrument, but we are also playing a game. The game is to play the organ in such a way that we can play it again and again. The game is to play the organ in such a way that we can play it again and again.

The student must be given enough to do, so that he is not bored. The student must be given enough to do, so that he is not bored. The student must be given enough to do, so that he is not bored.

As it happens, even the simplest, it is an excellent way to begin with the organ. It is an excellent way to begin with the organ. It is an excellent way to begin with the organ.

A teacher must work with a pupil only a short time to learn what sort of work he can do. He must work with a pupil only a short time to learn what sort of work he can do. He must work with a pupil only a short time to learn what sort of work he can do.

There are so many experimental ways of playing that first book, that one could almost say that the first book is a book of experiments. There are so many experimental ways of playing that first book, that one could almost say that the first book is a book of experiments.

The new method should be written down in a way that is easy to understand. The new method should be written down in a way that is easy to understand. The new method should be written down in a way that is easy to understand.



4 HAROLD BENCKLEY

which he will find helpful for the rest of his life.

In the Allen Street section of the new work, there are a number of places where a substitute is necessary in order to achieve smooth legato, to make substitutions in the second part. These substitutions should be prepared and marked by the teacher, or verified if the student is clever enough to work this out for himself in order to see the substitutions and fingerings which are marked.

Preparation for this work is a problem for any instructor. In the opening section, the first part is essential. The first part is essential. The first part is essential.

Many other students, particularly young students, have what may be called a "down" part. This is a part which has to be played and developed. This is a part which has to be played and developed.

It is also important to compare with the first part. It is also important to compare with the first part. It is also important to compare with the first part.

When a student progresses to the point of making changes in registration, one may find that the student has not yet learned the correct registration. When a student progresses to the point of making changes in registration, one may find that the student has not yet learned the correct registration.

The proper way to help my pupils practice a full, pleasing tone is to give them an idea of the sound they are to produce. The proper way to help my pupils practice a full, pleasing tone is to give them an idea of the sound they are to produce.

Miss M. D. Kenna

Some students are gifted with a natural beautiful tone, which they often receive through the gift of a natural beautiful tone. Some students are gifted with a natural beautiful tone, which they often receive through the gift of a natural beautiful tone.

Many other students, particularly young students, have what may be called a "down" part. This is a part which has to be played and developed. This is a part which has to be played and developed.

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## Problems of Tone Production

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Some students are gifted with a natural beautiful tone, which they often receive through the gift of a natural beautiful tone. Some students are gifted with a natural beautiful tone, which they often receive through the gift of a natural beautiful tone.

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The new method should be written down in a way that is easy to understand. The new method should be written down in a way that is easy to understand. The new method should be written down in a way that is easy to understand.

which is not necessary to apply what he has learned in all cases and studies.

It is quite natural that when the pupil has been studying for some time, he will be able to play a piece of music for a while on his own. It is quite natural that when the pupil has been studying for some time, he will be able to play a piece of music for a while on his own.

The study of tone production, tone should be done in a way that is easy to understand. The study of tone production, tone should be done in a way that is easy to understand.

When a student progresses to the point of making changes in registration, one may find that the student has not yet learned the correct registration. When a student progresses to the point of making changes in registration, one may find that the student has not yet learned the correct registration.

### Over-zealous Parents

I have a three-year-old girl pupil who is really talented. She is a good musician. I have a three-year-old girl pupil who is really talented. She is a good musician.

(Continued on Page 12)

# Piano for the Hand-de-Capped

The amazing story of the work of Eva F. Wellhouse in teaching the physically handicapped to play the piano



These crippled children's vision of how to play without hands.



This pupil learned to play at first holding hands. Now she plays phrasing with these fingers.



Here another is left-handed, but soon she able to play with both.

by Gerald McGeorge

ALTHOUGH participation is made need no longer be divided the handless, one-handed, the palsied and paralytic, because, regardless of the degree of upper-limb or even full-body, one actually plays a hand-aided piano, if they so desire. This has been made possible by a young woman who believes with all her heart and soul, that if you "use what you have to have it," you can do and achieve what you just can't see for yourself.

Mrs. Eva F. Wellhouse of Denver Colorado is a voluntary of these great new, devised twenty various techniques for playing the piano, disabling many and varied types extremely handicapped. She plays piano with one finger of either hand, or without, with feet, with the sides of hands and with most "boney" parts such as the nose, nostrils, teeth, lips and mouth.

There is an exact-scientific standard for demonstrations. Each and every device she uses has a definite place or her teeth, fingers, her hand held at a certain, slanted or other hand, can be outside for the extreme who finds it possible to utilize a side with his fingers. The job of a piano with its weight and its intricate mechanism to produce a pleasing tone. Friends are often used for those whose hands are in a disabled but previous due to arthritis or paralysis.

The approach and method of teaching are most progressive, careful and possible. She teaches the student to utilize, in a short and unique approach to piano playing. She does this through a very simplified chord method whereas she breaks down the chord into its component notes. She then applies a principle that she calls "the principle of slips."

The entire piano was built unconsciously with the student, that the teacher does not only learn her "way" of teaching the Hand-de-Capped, but also witnesses the emotional problems of the student.

Mrs. Wellhouse is not a music therapist. She classes herself as a Music Practitioner. Her explanation is an interesting one she says: "Because the average, uneducated person is, or was, a person, usually having had some type of therapeutic treatment, he considers the word 'therapy' with 'helpful,' 'beneficial,' 'good' and 'help.'"

She consistently tries to do away with the negative impression, thus learned of the word "paralysis," the word "stupid" is occasionally applied. When the student approaches the piano he is asked to stroke the keys with whatever he has most comfortable if he plays a keyboard, for example, that is used. The phenomenal result is that eventually he begins to use other fingers if his own has will in other words, whatever

"therapy" is eventually passed, the student has done for himself, through his own will and desire, as opposed to a treatment or related type use.

This philosophy of helping the student to apply his own changes in producing automatic results. Results which are usually changes are actually taking place.

Felix cases are being discussed by doctors and therapists and advised to use music lessons with Mrs. Wellhouse and her staff. Carefully guided results are being used to control these specific actions through Mrs. Wellhouse's faith and guidance in them. The complete is demonstrating that whether he uses an "finger," a "mouth" or small Loveland guided results are being used to control these specific actions through Mrs. Wellhouse's faith and guidance in them. The complete is demonstrating that whether he uses an "finger," a "mouth" or small Loveland guided results are being used to control these specific actions through Mrs. Wellhouse's faith and guidance in them.

Take the case of a young boy, 17 years old, a famous public violinist. He Mrs. Wellhouse states, "He came to me with hands and more completely 'broken.' It was not used by his doctor and thought that three little years he helped by getting them to 'drop' which were attached to his arm close. By the way, paralytic had never felt his entire body, so that he had no control in any part of his body since after that he had. When I met that child in Children's Hospital in Denver Colorado his brightness and smile attracted me greatly and looking (Continued on Page 41)

## Alla francese

ILHAN USMANBAY

(Lento)

PIANO

From "Six Etudes for the Piano" by Ilhan Usmanbay (1937-41/42)

Copyright 1965 by Alfred Music Company

ETUDE MAY 1967

International Copyright secured

27

## Aria

From "Serenade" Op. 14

GEORGE FREDERIC HANDEL  
Edited by Theodore Presser

## Quasi Presto (♩ = 120-160)

PIANO

From "Serenade" Op. 14, arranged and Edited by Theodore Presser  
Copyright 1928 by Theodore Presser

## Breezin' Along on a Bike

STANFORD KING

## Allegretto (♩ = 120)

PIANO

From "Ten Age Tunes" by Stanford King [310-4100]  
Copyright 1924 by Theodore Presser Co.  
MUSIC MAP 1152



Grade 25

## Gavotte

from "Belle in C minor"

FRANÇOIS COUPERIN  
1688-1725

Allegretto (♩ = 60)

PIANO

From "Little Pieces from the Early Classics" compiled and arranged by Leopold J. Barr (913-49666)

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STGE - MAY 1958G. 500 17528  
Grade 25

## Little Ballerina

WALTER O'DONNELL

Tempo di Valze

PIANO

Copyright 1958 by Oliver Gosses Company  
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29

## Variazione

JOHANN WILHELM MÜSSELEN 1747-1822

**PIANO**

**Cos fuoco**

*f* *scappi ben articolato*

*Scarsa Pedale*

## Rondo

BENJAMIN GAER 1780-1840  
Revised and Edited by Downey

**Lively (Allegro)**

PIANO

*Al Fine*

From "Famous of American Classics" compiled, arranged and Edited by Downey [310-41587]

Copyright 1915 by Theodore Presser Co.

## The Little Wheel

E. F. RIGGS (c. 1750)

**Vivo**

VIOLIN

*Staccato*

*Al Fine*

From "Command of The Keyboard" compiled and Edited by Alfred Werrebeck [310-41540]

Copyright 1914 by Theodore Presser Co.

# May Day Dance

SECONDO

FRANCES TERRY

*Poco animato*  
*mp piano*

From "Our Good Friends" William Wainman [410-1025]

Copyright 1916 by River Chas. Company

24

International Copyright secured

EPSON - MAY 1916

# May Day Dance

PRIMO

FRANCES TERRY

*Poco animato*  
*mp piano*

EPSON - MAY 1916

27

# When I Am Laid in Earth

(Air from "Dido and Aeneas")

HENRY PURCELL

Edited by Gregory Coates

Larghetto

Trombone

Piano

For more programs enter the "Trombone" with piano arrangement selected by Gregory Coates [416-41004]

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25

# Erbarnt' dich mein, o Herre Gott

J. S. Bach

Mez. C.F.

From "The Church Organists Golden Treasury," Volume I, Edited by C. F. Ffletcher and E. J. Hartman [189-4001]

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RTEGE MAY 1971

## Etude in B minor

JOHANN WILHELM NÄGELER  
(1827-1828)

## Andantino (J. = m)

PIANO

From "Greatest of The Keyboard" compiled and Edited by Alfred Wierwick (1912-1914)  
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Grade 2E

## Prelude

STEPHEN HELLER, Op. 25, No. 9  
(1915-1915)

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PIANO

Poco vivo

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42

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ETUDE MAY 1911

1

Merrily We Sing  
A Joy Party  
For 4 to 8 with strings

Violin I & 2  
Violin III  
Viola  
Cello  
Bass

Firstly  
Secondly  
Thirdly  
Fourthly

arr. by Helen Karpov

2

Merrily We Sing  
A Joy Party  
For 4 to 8 with strings

Violin I & 2  
Violin III  
Viola  
Cello  
Bass

Firstly  
Secondly  
Thirdly  
Fourthly

arr. by Helen Karpov

43

(Continued from Page 1)

40000-000

40000-000

40000-000

40

*Soprano Solo*  
 (First system of musical notation)

*Soprano Solo*  
 (Second system of musical notation)

*Soprano Solo*  
 (Third system of musical notation)

*Soprano Solo*  
 (Fourth system of musical notation)

*Soprano Solo*  
 (Fifth system of musical notation)

*Soprano Solo*  
 (Sixth system of musical notation)

*Soprano Solo*  
 (Seventh system of musical notation)

*Soprano Solo*  
 (Eighth system of musical notation)

On the subject of the conductor's duties, the author writes: "The conductor's duties are to direct the performance of the opera, to see that the music is performed as written, and to see that the actors perform their parts as written."

The conductor's duties are to direct the performance of the opera, to see that the music is performed as written, and to see that the actors perform their parts as written.

As a rule, the conductor's duties are to direct the performance of the opera, to see that the music is performed as written, and to see that the actors perform their parts as written. The conductor's duties are to direct the performance of the opera, to see that the music is performed as written, and to see that the actors perform their parts as written.

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PIANIST'S PAGE

(Continued from Page 21)

An address is still in course of preparation, and will be ready in a few days. It will be a study of the piano, and will be a study of the piano, and will be a study of the piano.

Western College Glee Club

The Western College Glee Club has a new song book, and will be a study of the piano, and will be a study of the piano, and will be a study of the piano.





Men's Glee Club, School of Music, Northwestern University.

## Staging a Choral Concert

ordinarily involved. If the same thing should be achieved on a 110-seat, perfectly solid concert hall, the effect would be quite different. It is essential to take account of audience sight and sound. All these factors combine to govern the conductor's general direction.

The staging of a choral concert is not a simple matter with respect to stage position, or dark space. It is vital to have the choir in the right spot, facing the way the light comes, as a light factor. Let us now turn to the choir. The choir should be placed within three yards and preferably of the same order employed for the best in the playing of the organ. It is not usually recognized by the problem of the organization of two large choruses that can be so effectively and efficiently staged. This is usually a problem of the choir and of the organ. It is not usually recognized by the problem of the organization of two large choruses that can be so effectively and efficiently staged. This is usually a problem of the choir and of the organ. It is not usually recognized by the problem of the organization of two large choruses that can be so effectively and efficiently staged. This is usually a problem of the choir and of the organ.

While the volume is possibly of equal importance in all these factors, it is desirable good sight for the development and a reasonable or moderate amount of distance to the audience is of great importance. The volume of the voice and of the organ should be such as to be heard by all in the audience. If something less is desired, it is not usually recognized by the problem of the organization of two large choruses that can be so effectively and efficiently staged. This is usually a problem of the choir and of the organ.

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and the boys in between should be considered. Naturally one group of higher age levels, another group of lower age levels, with a large group of boys in between. As a direction from the above, the boys should be in the center, with the girls in front, and the lower age boys in the back. This arrangement will give the boys in the front a good view of the conductor, and the girls in the back a good view of the boys in the front. The conductor should be in the center, with the boys in front, and the girls in back. This arrangement will give the boys in the front a good view of the conductor, and the girls in the back a good view of the boys in the front.

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### THE WILLIAM WALLTON'S FIRST OPERA

(Continued from Page 12)

show a more significant in his profile in comparison to any country of Europe or America. William Wallton, Chasteline Hamel has followed Chasteline, who has a very good sense of the scene. He has a very good sense of the scene. He has a very good sense of the scene. He has a very good sense of the scene. He has a very good sense of the scene.

In conclusion, it may be said that the historical, but possibly the most interesting of the opera, may be the best. It is a very good sense of the scene. It is a very good sense of the scene. It is a very good sense of the scene. It is a very good sense of the scene.

### BOES PLAYING MAZE PERFECT?

(Continued from Page 11)

game on. For instance, if I get into a play the first year of my game to play. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time.

When playing, I get into a play the first year of my game to play. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time.

When playing, I get into a play the first year of my game to play. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time.

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When playing, I get into a play the first year of my game to play. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time. I have been in the game for some time.



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Whether or not the child begins to play ...

During the first year of study ...

THEODORE PRESSER COMPANY ...

THE MEDICAL EXPERIENCE OF THE LABORER (Continued from Page 78)

... it is almost ... the class-room ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

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... the child ... the world ...

DOES PRACTICE MAKE PERFECT? (Continued from Page 81)

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...

... the child ... the world ...



# Junior Etude

## DO YOU DROP THINGS?

by Elsie East

I play piano every day  
And do my very best.  
I try to have good rhythm too,  
And count each note and rest.

But yesterday, while you sat,  
I dropped a ball! I knew!  
I ran out fast to retrieve it,  
I've bounced high and low!

## WHO KNOWS THE ANSWERS?

(Keep notes. One hundred to 200)

1. Which of the word word pairs wrote in a rougher or more "loose" style? (10 points)
  2. In tonight's news, how many wordless words could be recognized in all a moment you scanning each square word and two eighth notes? (15 points)
  3. In the space master George... (10 points)
  4. What is another name for a... (15 points)
  5. Which composer was born... (15 points)
- 11) points  
12) what kind of a... (15 points)  
13) In what form is a... (10 points)  
14. In the... (15 points)  
15. Which of the following... (10 points)  
16. From what is the... (10 points)

## THREE WAYS TO LEARN

by Lessons Will Show

But when you read the address...  
You can't see it...  
You can't see it...  
You can't see it...

Each of you has one of these...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

## THE TRIANGLE



Don't play eye to hand.

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
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What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

What I mean is that you read...  
You can't see it...  
You can't see it...  
You can't see it...

## Hobbies for Music Students

by Elizabeth Aronoff Cook

Many music students have a hobby which is connected with their music, and this ranges all the way from composing to collecting instruments, from record collecting to autographing programs.

If you play an instrument...  
You can't see it...  
You can't see it...  
You can't see it...

If you really appreciate it...  
You can't see it...  
You can't see it...  
You can't see it...

Some people...  
You can't see it...  
You can't see it...  
You can't see it...

There are many ways...  
You can't see it...  
You can't see it...  
You can't see it...

There are many ways...  
You can't see it...  
You can't see it...  
You can't see it...

### NO COPYING THIS MONTH

A number have not yet read about the many interesting things...  
Letter Box

Dear Lester...  
I like the piano and organ and I enjoy it very much.

Dear Lester...  
I like the piano and organ and I enjoy it very much.

The following would also like to receive letters...  
Dear Lester...

The following would also like to receive letters...  
Dear Lester...

The following would also like to receive letters...  
Dear Lester...

The following would also like to receive letters...  
Dear Lester...

### PROJECT FOR MAY

Concerts on Inspiring of your...  
Dear Lester...

### Answers to Who Knows

1. Russian...  
2. German...

Dear Lester...  
I like the piano and organ and I enjoy it very much.



Young Planned...  
Dear Lester...

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## MUSICAL SHOWMANSHIP

(Continued from Page 24)

lacked on the whole length of the act except "Glad music" a ball dance called "Lagrange" because even after the writer who longed for "Pentecost" style. The second was "Lagrange" in the second act. It would be difficult to change from one language to another in a single paragraph. "Lagrange" however was still possible in the company of the Pentecost for the highest scenario when in "Pentecost" was at its amazing best. He was a magnificent actor and a very good pianist. He would play thousands of notes corresponding to his previous "Pentecost" but he would play them to the public. His concert was very easy on the left of the stage and on the right of the stage. He was a magnificent actor and a very good pianist. He would play thousands of notes corresponding to his previous "Pentecost" but he would play them to the public. His concert was very easy on the left of the stage and on the right of the stage.

The showmanship of the Italian pianist Giuseppe Cazzola, who was in his long hair playing was his very own. He was a magnificent actor and a very good pianist. He would play thousands of notes corresponding to his previous "Pentecost" but he would play them to the public. His concert was very easy on the left of the stage and on the right of the stage.

The intensely serious musical atmosphere in the concert was in some ways a little different from any very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music.

The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music.

History. But when the musical history of Giuseppe Cazzola at the first performance in the hall at 45 years in London, well against Victor Borge.

And even followed the most accessible musical phenomenon in all musical literature. It was considered then the musician of financial affairs, probably in the afternoon of his last year. He was very capable of the first of his years. He was very capable of the first of his years. He was very capable of the first of his years.

The middle of the writer is a gripping "Lagrange" may have been the most of his years. He was very capable of the first of his years. He was very capable of the first of his years.

The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music.

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of his long, laborious reading of the music. He was very capable of the first of his years. He was very capable of the first of his years. He was very capable of the first of his years.

It is possible to sign the extent of these musical scenes from a note down with the fully dignity of the disciplines of great art. Literally music is created in the hands of the musician. It is possible to sign the extent of these musical scenes from a note down with the fully dignity of the disciplines of great art.

The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music.

The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music. The music was very richly decorated in these languages and approach to the music.

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July-August 1995  
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Education—

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—the teacher the conditions—the greater  
the pleasure to learn. For young and old—  
—new selection of the system for more  
enjoyment.

This is why we have actually made the  
organ electric, power-operated, to play  
right away—just as the fully automatic  
new musical compass and possibilities  
for your satisfying enjoyment.

For organ—see completed course—  
—the LOWREY ORGAN—see  
—MOST MUSICAL SATISFACTION  
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